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The International Journal on
Music and Dance



Kadri Gopalnath becomes *GANA KALA BHUSHANA*

Academy Award to *KARNATAKA GANA KALA PARISHATH*



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V. Krishnan Page

GUNAGRAHI INDIA

The Cultural People

A look at the cultural scene in India. An Ustad or Pandit gives a concert and the hall is half empty. A large number goes to a well advertised show and the programme is a wash out!

Talented artistes find no avenue to the top. Favouritism, mismanagement and red tape often stifle or shroud brilliance. Artistes piled with paper work, cultural shows earn a din reputation. There is talk of difficulties in getting grants, an insecure feeling amongst artistes, vexing paper work even to get meagre pensions, for, artistes' ignorance and bad public relations are evident, talented artistes are not promoted at the right place at the right time.

The solution: evolution of an impresario system.

GUNAGRAHI INDIA is a vital link between the artistes and the programme sponsors, government agencies, private companies and sabhas, taking on the bullwork that goes into conducting a cultural programme—fixing the venue, getting the right audience, looking after the artistes, taking care of the minor but vital details like aesthetic stage decor, pleasing background music, good compering, lights, living quarters, costumes and seeing to a million organisational details that neither the artiste nor the agency would be competent to handle. To effectively interact with the artistes and sponsors for the success of every cultural programme, **GUNAGRAHI INDIA** offers its services whenever called for.

GUNAGRAHI INDIA is a pioneering project hoping to tremendously improve the quality of the cultural programmes and acceptance of impresario by everybody in the cultural field. It will signify the development of maturity and professionalism that the cultural scene lacks at the moment.

GUNAGRAHI INDIA is a professionally managed impresario company with Dr.M.Surya Prasad, S.K.Lakshminarayana(Babu), K.Ramamurthy Rao, Usha Kamath, Dr.H.N.Shivaprakash and others as Directors, who have considerable and long standing links with various categories of artistes in India.

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ಇಂದಿನ ಭಾರತ ನಾಳಿನ ಜಗತ್ತಿನ ಮಾರ್ಗದರ್ಶಿ - ಪಂಡಿತ್ ಜವಾಹರ್ ಲಾಲ್ ನೆಹರು-1950

ನವಭಾರತದ ಹರಿಕಾರ ಭವಿಷ್ಯವಾಣಿಯನ್ನು ಸಾಕಾರಗೊಳಿಸುತ್ತ
ಕರ್ನಾಟಕ ತೀವ್ರಗತಿಯಲ್ಲಿ ಮುನ್ನಡೆಯುತ್ತಿದೆ.

ಕರ್ನಾಟಕವು ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ ಮತ್ತು ಜೈವಿಕ ತಂತ್ರಜ್ಞಾನವೂ ಸೇರಿದಂತೆ ಅಧುನಿಕ ತಂತ್ರಜ್ಞಾನಗಳ ಅವಿಷ್ಕಾರಗಳನ್ನು ಪೂರ್ಣ ಪ್ರಮಾಣದಲ್ಲಿ ಬೆಳೆಸಿಕೊಂಡು ದೇಶದಲ್ಲೇ ಮುಂಚೂಣಿಯಲ್ಲಿರುವ ರಾಜ್ಯ. ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ ಮತ್ತು ಜೈವಿಕ ವಿಜ್ಞಾನಗಳ ಸಹುವೇ ಸಮನ್ವಯ ಸಾಧಿಸಿ ಕೃಷಿ, ಕೈಗಾರಿಕೆ, ಆರೋಗ್ಯ ಶಿಕ್ಷಣ, ವಿದ್ಯುಚ್ಛಕ್ತಿ ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿಗಳಂತಹ ಅದ್ಭುತ ಯೋಜನೆಗಳ ಅಭಿವೃದ್ಧಿಗಾಗಿ ಬಳಸಿಕೊಳ್ಳುತ್ತಿದೆ. ಅಂತೆಯೇ ಸಂವಿಧಾನ ನಿರ್ಮಾತೃಗಳು ದೇಶದ ಸಾರ್ವಭೌಮತ್ವ ಮತ್ತು ಸಮಗ್ರತೆಗಾಗಿ ಹೆ. ಸದಾಕಾರಗಳನ್ನು ಸಂರಕ್ಷಿಸುತ್ತಾ ಶಾಂತಿ ಹಾಗೂ ಸಮೃದ್ಧಿಗಳನ್ನು ತರುವ ದಿಶೆಯಲ್ಲಿ ರಾಜ್ಯವು ಮಾರ್ಗದರ್ಶಿಯಾಗಿದೆ.

ಸಾಧನೆಗಳ ಪಕ್ಷಿ ನೋಟ

ಮೂಲಭೂತ ಸೌಲಭ್ಯಗಳ ಅಭಿವೃದ್ಧಿ :

ರಸ್ತೆಗಳು : *ಕರ್ನಾಟಕ ರಸ್ತೆ ಅಭಿವೃದ್ಧಿ ನಿಗಮದ ಸ್ಥಾಪನೆ. *13,000 ಕಿ.ಮೀ. ಉದ್ದದ ಗ್ರಾಮೀಣ ರಸ್ತೆಗಳು ಹಾಗೂ 17ಕಿಮೀ ಉದ್ದದ ಸೇತುವೆಗಳನ್ನು ಉತ್ತಮಗೊಳಿಸಲು ರೂ. 348 ಕೋಟಿಗೂ ಹೆಚ್ಚು ಮೊತ್ತದ ವೆಚ್ಚ. *ಫೆಬ್ರವರಿ 2002 ವೇಳೆಗೆ 153 ರಸ್ತೆ ನಿರ್ಮಾಣ ಯೋಜನೆಗಳು ರೂ. 95 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ ಪೂರ್ಣ. *ಬೆಂಗಳೂರು-ಮೈಸೂರು ರಾಜ್ಯ ಹೆದ್ದಾರಿಯನ್ನೂ ಒಳಗೊಂಡು ಹಲವು ಪ್ರಮುಖ ರಸ್ತೆಗಳ ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯ ರೂ. 568 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 625.6 ಕಿಲೋಮೀಟರ್‌ಗಳ ಉದ್ದದ ರಸ್ತೆ ಕಾಮಗಾರಿ. *2000 ಕಿಮೀ ಉದ್ದದ ರಸ್ತೆ ಉತ್ತಮಗೊಳಿಸಲು ರೂ. 1,901 ಕೋಟಿ ವೆಚ್ಚದ ರಾಜ್ಯ ಹೆದ್ದಾರಿ ಅಭಿವೃದ್ಧಿ ಯೋಜನೆ. *ರೂ. 151 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 8,500 ಕಿ.ಮೀ. ಉದ್ದದ ಗ್ರಾಮೀಣ ರಸ್ತೆಗಳ ಅಭಿವೃದ್ಧಿ ಯೋಜನೆ. ರೂ. 151 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 8,500 ಕಿಮೀ. ಉದ್ದದ ಗ್ರಾಮೀಣ ರಸ್ತೆಗಳ ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯ. **ಕುಡಿಯುವ ನೀರು :** *ಗ್ರಾಮೀಣ ಹಾಗೂ ಪಟ್ಟಣ ಕುಡಿಯುವ ನೀರು ಸರಬರಾಜಿಗಾಗಿ ಟೆಕ್ನಾಲಜಿ ಮಿಷನ್ ಸ್ಥಾಪನೆ. *3000 ಗ್ರಾಮಗಳಿಗೆ ಶುದ್ಧ ಕುಡಿಯುವ ನೀರು ಸರಬರಾಜು *2000-2001ನೇ ಸಾಲಿನಲ್ಲಿ ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು ಯೋಜನೆಗಳಿಗಾಗಿ ರೂ. 345.55 ಕೋಟಿ ಮೀಸಲು. *ಸಮಗ್ರ ಗ್ರಾಮೀಣ ನೀರು ಸರಬರಾಜು ಮತ್ತು ಪರಿಸರ ನೈರ್ಮಲ್ಯ ಯೋಜನೆ ರೂ. 447 ಕೋಟಿ ವೆಚ್ಚದಲ್ಲಿ 1,105 ಗ್ರಾಮಗಳಲ್ಲಿ ಅನುಷ್ಠಾನ ಮುಂದಿನ ಸಾಲ್ವು ವರ್ಷಗಳಲ್ಲಿ ಗ್ರಾಮೀಣ ಕುಡಿಯುವ ನೀರು ಮತ್ತು ನೈರ್ಮಲ್ಯೀಕರಣಕ್ಕಾಗಿ ರೂ. 4,444 ಕೋಟಿ ಮೀಸಲು. **ವಿದ್ಯುಚ್ಛಕ್ತಿ :** *ಕೃಷ್ಣಾಮೇಲ್ವಂಡೆ ಯೋಜನೆ (1,107 ಮೆ.ವಾ) ವಿಜಯನಗರ ಶಾಖೋತ್ಪನ್ನ ಸ್ಥಾವರ (500 ಮೆ.ವಾ), ಗೇರು ಸೊಪ್ಪ (240 ಮೆ.ವಾ) ರಾಯಚೂರು ಶಾಖೋತ್ಪನ್ನ 7ನೇ ಘಟಕ (210 ಮೆ.ವಾ) ಹಾಗೂ ಬಿಡದಿ (200 ಮೆ.ವಾ) ಮುಂತಾದ ಮುಖ್ಯ ವಿದ್ಯುದುತ್ಪಾದನಾ ಯೋಜನೆಗಳಿಂದಾಗಿ ಪ್ರಸಕ್ತ ವಿದ್ಯುದುತ್ಪಾದನೆಗೆ 2,257 ಮೆ.ವಾ. ಸೇರ್ಪಡೆ **ಗ್ರಾಮೀಣಾಭಿವೃದ್ಧಿ :** *ಅಭಿವೃದ್ಧಿ ಕಾರ್ಯಕ್ರಮಗಳಲ್ಲಿ ಗ್ರಾಮ ಸಭೆಗಳ ಮೂಲಕ ಶ್ರೀಸಾಮಾನ್ಯರಿಗೆ ಪ್ರಮುಖ ಪಾತ್ರ. *1000 ಗ್ರಾಮಗಳಲ್ಲಿ ಹುಡ್ಕೋ ನೆರವಿನೊಂದಿಗೆ ರೂ. 200 ಕೋಟಿ ವೆಚ್ಚದ ಪಂಚಸೂತ್ರಗಳುಳ್ಳ ಸ್ವಾಚ್ಛ ಗ್ರಾಮ ಯೋಜನೆ. *ಗ್ರಾಮೀಣ ಯುವಜನರು ಲಘು ಉದ್ಯಮಗಳನ್ನು ಪ್ರಾರಂಭಿಸಲು ಪರಿಕರ ಸೌಲಭ್ಯಗಳಿಗಾಗಿ ರೂ. 19 ಕೋಟಿ ಮೀಸಲು. *ಗ್ರಾಮೀಣ ಯುವಜನರಿಗೆ ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ ಸಂಬಂಧಿತ ಕ್ಷೇತ್ರಗಳಲ್ಲಿ ತರಬೇತಿ ನೀಡಲು ಯುವ.ಕಾಮ್ ಸ್ಥಾಪನೆ. ರಾಜೀವ್ ಗಾಂಧಿ ಸ್ಮಾರಕ ಸೈಬರೈಟಿ ಅಸ್ಪತ್ರೆಯ ಉದ್ಘಾಟನೆ **ಶಿಕ್ಷಣ :** *11000 ಅಪೂರ್ಣ ಶಾಲಾ ಕೋಶಡಿಗಳು ಪೂರ್ಣ. *ವಿಷಯ ಹಂತದವರೆಗೆ ಬಾಲಕಿಯರಿಗೆ ವ್ಯಾಸಂಗ ಶುಲ್ಕ ವಿನಾಯಿತಿ. *ಶಾಲೆ ತೊರೆದ 3.90 ಲಕ್ಷ ಮಕ್ಕಳನ್ನು ಪುನಃ ಶಾಲೆಗೆ ಸೇರಿಸಲು ವಿಶೇಷ ಆಂದೋಳನ. *ಶಾಲೆಗಳಿಗೆ ಸೇರದ ಎಲ್ಲಾ ಮಕ್ಕಳನ್ನೂ ಮುಂದಿನ 3 ವರ್ಷಗಳ ಅವಧಿಯಲ್ಲಿ ಶಾಲೆಗೆ ಸೇರಿಸಲು ಆಕ್ಷರ ಯೋಜನೆ. *1000 ಸರ್ಕಾರಿ ಶಾಲೆಗಳಲ್ಲಿ ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ ಸಂಬಂಧಿತ ವ್ಯಾಸಂಗದ ಅನುಷ್ಠಾನ **ಕೃಷಿ :** ಕೃಷಿ ವಿಮಾ ಯೋಜನೆಯಡಿ ರೂ.100 ಕೋಟಿ ನೆರವು **ವಸತಿ :** *ಗ್ರಾಮೀಣ ವಸತಿಗೆ ಹೆಚ್ಚು ಒತ್ತು. ಅರ್ಥಿಕವಾಗಿ ಹಿಂದುಳಿದವರಿಗಾಗಿ ವರ್ಷಕ್ಕೆ 2 ಲಕ್ಷ ಮನೆಗಳನ್ನು ರಾಜೀವ್ ಗಾಂಧಿ ಗ್ರಾಮೀಣ ವಸತಿ ನಿಗಮದ ಸ್ಥಾಪನೆ ಇತರ ಪ್ರಮುಖ ಯೋಜನೆಗಳು : ಬೆಂಗಳೂರಿನ ಬಳಿ ದೇವನಹಳ್ಳಿಯಲ್ಲಿ ರೂ. 1000 ಕೋಟಿ ವೆಚ್ಚದ ಬೆಂಗಳೂರು ಅಂತರ ರಾಷ್ಟ್ರೀಯ ವಿಮಾನ ನಿಲ್ದಾಣದ ನಿರ್ಮಾಣಕ್ಕೆ ಚಾಲನೆ.

ಬೆಂಗಳೂರು-ಅಧುನಿಕ ಭಾರತದ ಅದ್ಭುತ ನಗರ

“ಈ ಮುಂಚೆ ವಿದೇಶಿ ಗಣ್ಯರು ಭಾರತಕ್ಕೆ ಭೇಟಿ ನೀಡಿದಾಗಲೆಲ್ಲ ವಿಶ್ವವಿಖ್ಯಾತ ತಾಜ್‌ಮಹಲ್‌ಗೆ ಭೇಟಿ ನೀಡಿದಾಗಲೇ ಅವರಿಗೆ ತೃಪ್ತಿಯುಂಟಾಗುತ್ತಿತ್ತು. ಆದರೀಗ ಅವರಿಗೆ ಈ ದೇಶದ ಭೇಟಿಯ ಸಂದರ್ಭದಲ್ಲಿ ಅಧುನಿಕ ಭಾರತದ ಸೋಜಿಗ-ಬೆಂಗಳೂರಿನ ಮಾಹಿತಿ ತಂತ್ರಜ್ಞಾನ ಕೇಂದ್ರಗಳಿಗೆ ಭೇಟಿ ನೀಡಿದಾಗಲೇ ಸಮಾಧಾನವಾಗುವುದು.”

- ಎ.ಬಿ. ವಾಜಪೇಯಿ, ಪ್ರಧಾನ ಮಂತ್ರಿಗಳು

ಶಾಂತಿ ಹಾಗೂ ಸಮೃದ್ಧಿಯನ್ನು ಬೆಳೆಸಲು ಸಾವೆಲ್ಲರೂ ವಚನಬದ್ಧರಾಗೋಣ.

ಕರ್ನಾಟಕ ವಾರ್ತೆ



Praveenkumar and party

Praveenkumar, Shama Sanjay and Victor George led to a successful outcome of the art proportionately blending the main ingredients and imparting their artistry. Excepting for occasional creeping in of unsymmetrical formations and placements of the artistes, their movements conformed to rhythm and the expressions were lucid. Visual representation of the composition 'Ranajani mridu pankaja' in ragamalika portrayed the Goddess in Divine forms and the inclusion of tastefully framed nritta sections for the chittaiswaras enhanced the experience. Demonstration of navarasas in 'Shiva Navarasa padam' fortified by their sense of rhythm and synchronisation—both when they were in relays or performing in unison, resulted in an incessant inflow of the conceived mood. Indira Shakar(vocal), Sanjay Shantharam(nattuvanga), N.Murthy(flute) and Chandrasekhar(mridanga) were the accompanists.

Sandeep Mallik(Kathak)

Sandeep Mallik's kathak recital comprised short lectures followed by demonstrations of the technical opulence, as is wont with most of the Kathak performances wherein an average audience is made to assume that kathak in chakradhars and tihais. Whereas he was superb and sprightly in all aspects of footwork set to precise rhythm and chakkars either in ascending or descending rhythm cycles, the deficiency in the abhinaya became apparent when he performed for a bhajan.

He was accompanied by Subhasis Bhattacharya (vocal and harmonium), R.Ramadas (sitar) and Bipin Bhattacharya (tabla).

—DR.V.NAGARAJ

BANGALORE

Haridasa Namana

At the valedictory evening of 'Haridasa Namana' by Hamsadhwani Creations, the packed hall at Bharatiya Vidya Bhavan was treated to a judicious mixture of music and speech. The speeches fitted in between two good music concerts and made a better impact. The first singer of the evening was Vidushi Dr. Sukanya Prabhakar, who sang some devaranamas, tuned by herself and composed by Helavanakatte Giriyamma and Harapanahalli Bheemakka of yore, who are yet to become

known widely.

After Vidushi M.S. Sheela's brief resume of the activities of her young organisation in the past year and a half and her plans for the future, the Chief Guest of the evening, K.C. Rama Murthy, of the Govt. of Karnataka spoke a few words of praise and encouragement about Sheela's enterprise. Next, Aralumallige Parthasarathy took the floor. He swept the audience off their feet, his words pouring out rhythmically and spontaneously. It was an experience like standing under the Parijatha tree in full bloom, after giving it a good shake. This silver-tongued orator, extemporised effortlessly, quoting authoritative sources to prove that Purandara Dasa is indeed the Sangeetha Pithamaha of Karnatic music as much as the Dasa Shrestha of the Haridasa Pantha. The concluding concert was presented by veteran Vidwan R.K. Srikantan and party. The whole programme was ably compered by Bharathi Kasaragodu.

Sukanya's concert

Sukanya sang 5 or 6 songs in choice ragas - Nata, Bahudari, Reetigowla, Hamsanandi and Kapi. These rakti- ragas, ably conducted to expressing the bhava of the

songs she sang. What held the audience spell-bound was the fact that the tunes were reminiscent of familiar songs by famous composers they have heard and enjoyed. To give just two instances, the song 'Rama Enabarade' [Bahudari] brought to mind Tyagaraja's celebrated kriti 'Brova bharama'. The song, 'Karedalu tanna magana Yashode' reminded one of the immortal devaranama of Purandara Dasa 'Adisidaleshode, Jagadoddharana'. The other songs were the opening 'Karimukhada Ganapathiya' [Nata], 'Sari Yaro, Ninage Sama Yaro' [Reetigowla], and 'Narayana Enniro' [Hamsanandi]. With the whole-hearted co-operation of the accompanists, R. Rajalakshmi [violin], C. Cheluvraj [Mrudanga] and M. A. Krishnamurthy [Ghata], Sukanya pleased her listeners with her bhavapoorna sangitha.

Nagavalli' brilliant singing

Nagavalli Nagaraj gave an emotionally satisfying vocal recital in the peaceful environs of MES Kalavedi. Her daughter Nagaranjini also sang with her. Accompanists were J.K.Sridhar (violin) and K.K.Harinarayan (mridanga). Right from the opening Abhogi varna, the invocation to Gajavadana (Hamsadhvani), upto the devaranamas and tillana in

the end, Nagavalli maintained a uniform standard of liveliness and neat presentation. Her 'Samanamevaru' (Kharaharapriya), with neraval and swaras had everybody nodding in sheer enjoyment. 'Kriupaya palaya' (Charukeshi) appealed with its plaintive pleading and methodical neraval. The devaranamas 'Enu madalo Ranga' (Mohana) and 'Kashta pattaru illa' (Dwijavanti) went straight into the hearts of the listeners.

Lec-dem on Todi by Vidya

Talented singer M.S.Vidya gave a lecture-demonstration on Raga Todi in the 'Eka Raga Sabha' series for Sri Thyagaraja Gana Sabha at Vani Vidya Kendra. She was ably assisted by Veena Suresha (violin), K.K.Harinarayan (mridanga) and T.N.Ramesh (ghata). She succeeded in holding the audience interest for nearly three hours, with her words as well as tunes. Citing Todi as one of the oldest known ragas and pointing out its universal appeal, Vidya illustrated her talk with bits and snatches of songs from well known composers. The nature of the swaras occurring in Todi implies a questioning tone or mood, said Vidya. She demonstrated this by singing the relevant portion of Thyagaraja's 'Dasharath' and 'Ninnuvina'. Vidya did a commendable job of doing

shruti-bedha—a technical beauty—tonic shift of note, wherein the illusion of Mohana and Shankarabharana was created with a moorchana during alapana. She sang a composition of her father's 'Yogarajaneyam upasmahe', 'Kanngalid yaatyako' and 'Emani mataladitivo'. She also sang raga, tana and pallavi 'Kamala vadane Kamaladala nayane' set to mishra tripata tala.

—KUSUMA RAO

'Laya Bhushana' Awarded



Sri K.N. Krishnamurthy Uchitha Talavadya Kalashaale celebrated its 12th anniversary along with the Aradhana mahotsava in the premises of Sri Anjaneyaswamy Temple, Mahalakshimpura. Veteran mridangist K.Natesh was felicitated by noted percussionist H.P.Ramachar with a title of 'Laya Bhushana', a memento, citation and a purse of Rs.1001/-. The programme was presided over by L.S.Shyamasundar Sharma, Principal of Sri Vani Vidya Kendra. Famous Gamaka vidwan

M.R.Sathyanarayana rendered the felicitation speech. The programme started with an invocation by K.R.Chaitra. The Chairman of the Reception

Committee, M.A.Jayaramarao welcomed the gathering. Sathyanarayanarao Katte presented a brief account

of the activities of the School. B.K.Chandramowli read the citation. Krishnagiri Muralidhar proposed a vote of thanks.

--KATTE.

31st Music Conference of KGKP

The 31st music conference under the aegis of the Karnataka Gana Kala Parishath was successfully held at Rajaanagana auditorium, Udupi Sri Krishna Temple from 14th to 18th March 2001. Noted saxophone maestro Kadri Gopalanath was presented with the title of 'Gana Kala Bhushana' by Sri Sri Vishwesha Teertha Swamiji of Sri Pejawar Mutt. During the five-day conference 11 concerts featuring about 100 artistes were held. Dr.A.H.Rama Rao who sponsored three major programmes also donated Rs.one lakh to Sri Pejawar Mutt.

Prize Winners

The following were the prize winners at the Music Conference 2001: **Gana Kala Award** (R.15,000 for the best performance donated by r.S.C.Sharma): R.K.Padmanabha.

JUNIOR CONCERTS: Best main artiste: Manasi Prasad and Pratima Bellave (Jugalbandhi). Best violinist: R.Dayakara. Best mridangist: M.S.Jayaram. Best Upa Pakkavadya: Ullur Giridhara Udupa. Best Programmes of the Academic Session: H.S.Anasurya Kulakarni and Dr.R.N.Srilatha.

Workshop on Annamacharya compositions:

Sangeetha Kalanidhi Nedanuri Krishnamurthy will conduct a music workshop on Sri Annamacharya and Bhadrachala Ramadasa krithis from April 23 to 27 between 4 and 6 P.M. at Ananya Cultural Academy. The programme is arranged by Nadopasana Sankeerthana Sangha and Ananya GML Cultural Academy. Details can be had from: Ph.3341594, 3320389 and 6630206.

Seasoned dancer-couple honoured



Seasoned dancer-couple Sridhar and Anuradha Sridhar were honoured with this year's 'Bharath Kalachar' award. The Sridhars have been prolific performers performing within and outside the country. A committee comprising Dr.Padma Subramanyam, Dhananjayans, Chitra Vishweshwaran, Sudharani Raghupati and T.N.Seshagopalan decided the award. It was presented by Alarmel Valli in the presence of Dr.Semmangudi Srinivasa Iyer and K.J.Yesudas.

Ananya Awards

The following artistes have been selected for this year's Ananya Awards given by the Ananya GML Cultural Academy led by Dr.R.V.Raghavendra:

Ananya Award: S.Seshagiri Rao(violin). **Ananya Yuva Puraskara:** A.P. Sarvotham (flute), B.R.Raghuram(violin), Renukaprasad(mridanga) and ASN Swamy(upa-pakkavadya). *These awards will be presented at a function to be held on May 12 and 13 at Anaya Varshikotsava.*

Aparna appeals

Lean but agile, A.Aparna won the appreciation of the lovers of dance assembled at Ravindra Kalakshetra. A disciple of Guru Revathi Narasimhan, Aparna has gone through the rigors of Bharatanatyam with dedication. One felt that she should get more of physical stamina to negotiate the demanding aspects of Bharatanatyam. Though she seemed to be tired here and there, she displayed a good understanding of the idiom. She had all the traditional items on her agenda. Opening with a Pushpanjali (Valachi, trishra tripudata) and Ganesha stuti (Hamsadhvani, a composition by Maharajapuram Santhanam 'Sadashivan maindane'), Aparna sketched the traits of Lord Ganesha in a meaningful gestural language. She could portray an innocent child Krishna on the basis of a Purandara dasa pada 'Aada hodalle makkalu'. She did excellently well in doing full justice to the nritta, nritya and abhinaya while delineating a varna 'Ninne nera namminaaunura Krishna' in Athana raga by Tiruvayur Rajagopala Sharma. Appropriately accompanied by her Guru Revathi Narasimhan (nattuvanga), Jahnavi Jayaprakash (vocal), G.Gurumurthy (mridanga), J.K.Sridhar (violin), Narasimha Murthy (flute), Prasanna Kumar (morsing), Aparna gave a commendable account of herself in the exposition of a Swati Tirunal-krithi 'Shankara Giri' (Hamsanandi) followed by 'Aduvum solluval' (Subbu Ramalayar, Sowrashtira raga) and a tillana in Kuntalavarali by Dr.M.Balamuralikrishna

HRK's contribution

Veteran Bharatanatyam-maestro Guru H.R.Keshavamurthy has been doing some wonderful work in bridging the literature and dance by choreographing the ancient Kannada epics under the banner of 'Kannada Kavya Parampare'. The eighth in the series was premiered at Ravindra Kalakshetra on the occasion of the 52nd anniversary and convocation ceremony of Keshava Nrithya Shala founded by Guru H.R.Keshavamurthy. The famous poet Hariharas one of the superb creations 'Girija Kalyana' in champu (mixture of prose and poetry) style was unfolded in a dance-drama based on Bharatanatyam vocabulary.

The theme of the work was the marriage of Lord Shiva with Girija. Birth of Girija, demon Taarakaasura's menacing acts, the burning of the Cupid and the ultimate Girija Kalyana et al were portrayed in eight scenes. Keshavamurthy's alround expertise got itself exposed in his direction and nattuvanga. Vasanthalakshmi and Shyamprakash's dance-direction (well assisted by Malathi and Malini) was admirable. Jahnavi Jayaprakash's music direction and singing was mellifluous. For the first time after several years that the pit of the Ravindra Kalakshetra was used in which the members of the orchestra were seated and gave a lively music support. 'Girija Kalyana' was a fine collage of song, dance and drama that are a veritable feast for the eyes. Elaborate stage designs and props (on a couple of occasions they were not handled properly) and traditional costumes were rewarding.

Dr.Sridhar as Shiva could have been more expressive. Pulikeshi (as Giriraja and Vishnu), Nagesh (Narada and Indra), Sudhirkumar (Manmatha), Shubha (Jaya), Raghunandan (Taarakasura), Malathi (Girija), Namrata (Mene), Anil (Brahma), Malini (Rati), Tejaswini (Vijaya), Kapali (Nagaraja), Suresh (Sura) and others carried the production with their endearing dance styles.

Sukanya delights

Sukanya Prabhakar's vocal recital at Sri Devagiri Sangeetha Sabha, was delightful. Her main asset is rich, resonant and melodious voice which can be harnessed to produce great music. The exposition of ragas was profound in manodharma exercises which had a large variety of sangathees covering the three octaves. The kalpanaswaras were full of charming rhythmic patterns. The krithis 'Nee bhakti bhagya sudha' (Jayamanohari), 'Meenalochan', 'Purahara nandana' (Hameer Palyani), 'Maatanadaai mannanu Krishna' (Behag) among others were correctly developed and had all the characteristics of traditional music. Raga, tana and pallavi 'Radha Krishnam bhaja raga dwesham thyaja' in Hindola raga and trishra tripude was pleasing. Nalina Mohan (violin), Anur Ananthakrishna Sharma (mridanga) and Amrit (khanjira) revealed huge potential and were aptly subdued and competent.

Commendable Rashmi

Rashmi Nagaraj, disciple of Sudha Nagaraj of Aradhana School of Bharatanatyam gave a

Masterly Krishna

The annual festival concluded with an enjoyable vocal recital by T.M.Krishna. The wealth of improvisations was notable for a telling restraint. The hall got illuminated with his sheer mastery and quality of his performance. Appropriately accompanied by M.S.Gowindaswamy(violin), TAS Mani (mridanga), Srishyla(ghata) and M.Gururaj (morsing), Krishna started his recital with the navaragamalika varna. He regaled the audience with Kalyani and Nayaki(Nee bhajana gaana). The manner he dealt with a ticklish raga like Nayaki and the sahitya of the song was endearing. He could underscore the beauteousness of the raga Nayaki with his fine elongation of nishadha in both arohana and avarohana and andolana on gandhara. The charm and specialty of singing in vilamba kala came to the fore in his delineation of Todi(Sri Krishnam bhaja manasa) and Anandabhairavi(O Jagadamba). He was at home in the manodharma aspects also. The singer could lay equal importance on the sahitya shuddhi, a plus point indeed! The singing of an adorable krithi by Thyagaraja in Salaga Bhairavi(a janya raga of 22nd Melakarta, Kharaharapriya) was moving. It was a befitting finale to the music festival.

Bharatanatya duet

It was a delight to watch Venugopal-sisters—Sajina Venugopal and Mridula Venugopal-performing a Bharatanatya duet at Sri Jayaramaseva Mandali under the aegis of the Dept.of Kannada and Culture. Though I could attend only the initial part of their duet, I

was convinced with their artistry. The sisters did proud to their Gurus Chitra Thyagarajan and Jayanthi Thyagarajan with their neat performance. Though they need to make a couple of correction in their rechikas and neck movements, on the whole, they evidenced a lot of promise. The Todayam in Hamsadhwani was followed by a Ganesha stuti in Nata raga. The sketching of the traits of Lord Ganesha was apt and artistic. The Sisters were in their elements in dealing with the nritta, jati passages studded on to the Swati Tirunal-krithi in Hamsanandi raga 'Shankara Shri'. This krithi addressed to Lord Nataraja was explored to the fullest extent in giving vent to the dancing skills of Sajina and Mridula. The dancers were fully benefitted by the orchestral support comprising their Guru Chitra Natarajan(nattuvanga), D. S. Srivatsa (vocal), Madhusudan (violin) and Jayaram (flute). N.Narayanaswamy's mridanga support deserves a special mention for his neat and tidy rhythmic guidance.

Shobha scintillates

Young, tall and lean dancer T.K.Shobha excelled in every aspect of her dance recital held at Kannada Bhavana under the aegis of Paramesh Performing Centre in connection with its anniversary celebrations. It is noteworthy that the founder of the Centre H.M.Paramesh, himself a merited Bharatanatya and Kuchipudi natya performer, has been doing good work by not only holding dance festival within and outside Bangalore but also distributing clothes and stationery to the needy students. This year also

more than 20 students were given clothes and stationery.

Shobha, a dedicated disciple of Guru Revathi Narasimhan of Natya Niketan, showed clean lines and there was aesthetic fluidity in her limb movements. All the more important mukhijas were in their place. As far as the rhythm was concerned, Shobha displayed remarkable hold over it. At the outset, she seemed to be fatigued but soon she could overcome it. She opened with a Shiva stuti, a traditional item paying obeisance to the Lord Shiva by eulogising His great deeds and traits. One was gratified to watch her select and execute a varna in Valachi raga by Subbudu. This varna 'Anname aruginava' addressed to Lord Muruga provides enormous scope for the delineation of nritta, nrithya and abhinaya. Shobha utilised it to the best effect. Purandaradasa's 'Gummana kareyadire' was delineated in an appealing way. It was a good idea that she presented a dramatic episode of Seetha Kalyana on the basis of two verses drawn from Kamba Ramayana(Bhairavi) and Thyagaraja's 'Pavanaja stuti paatra' (Kuranji) respectively. The dance recital concluded with a Lalgudi Jayaraman's tillana in Mohana Kalyani raga. Guru Revathi Narasimhan inspired the dancer with her refined nattuvanga. Jahnvi Jayaprakash intensified the proceedings with her melodious singing. Gurumurthy (mridanga) and Narasimhamurthy(flute) were in their elements.

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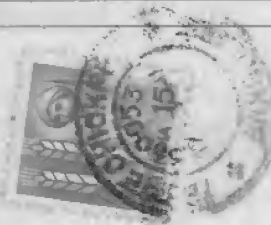


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